

A TO Z INDIA

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05

Heeraben Modi:
A Life Devoted to Values & Selflessness



Indian Culture ● Indian Art ● Indian Lifestyle ● Indian Religion

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A watercolor illustration of an elephant standing on a path. On its back is a howdah carrying three people: a man in a yellow shirt and blue hat, a woman in a pink sari, and a man in a blue shirt. A large, colorful umbrella with pink, purple, and orange fringes is held over them. The elephant is decorated with a red and yellow cloth. The background shows a green landscape and a red car in the distance.

A T O Z I N D I A

**ENGLISH & TAMIL
MONTHLY MAGAZINE**



04

FROM THE EDITOR'S DESK: MAHA SHIVRATRI 2023 - "DATE, PUJA, STORY, CELEBRATIONS & MORE"

India is a land of many religious and cultural festivals. Also, you will find diversities in these festivals in different regions in India. Maha Shivratri is one of the most famous festivals in India. Also, it has great significance in the lives of Indian people. Find below all the details about the Maha Shivratri celebration in India.

05

HEERABEN MODI: A LIFE DEVOTED TO VALUES & SELFLESSNESS

Maa 'Heeraben' is that supernatural word, which makes Narendra Modi's heart full of love and emotions.

A TO Z INDIA: Editorial Address



FROM THE EDITOR
A TO Z INDIA magazine covers the Indian through his art, culture, lifestyle, religion, etc. This magazine gives an insight into the life of Indians from an angle uncovered by others. Turn to find out what it is about and to immerse yourself into an entirely different culture.

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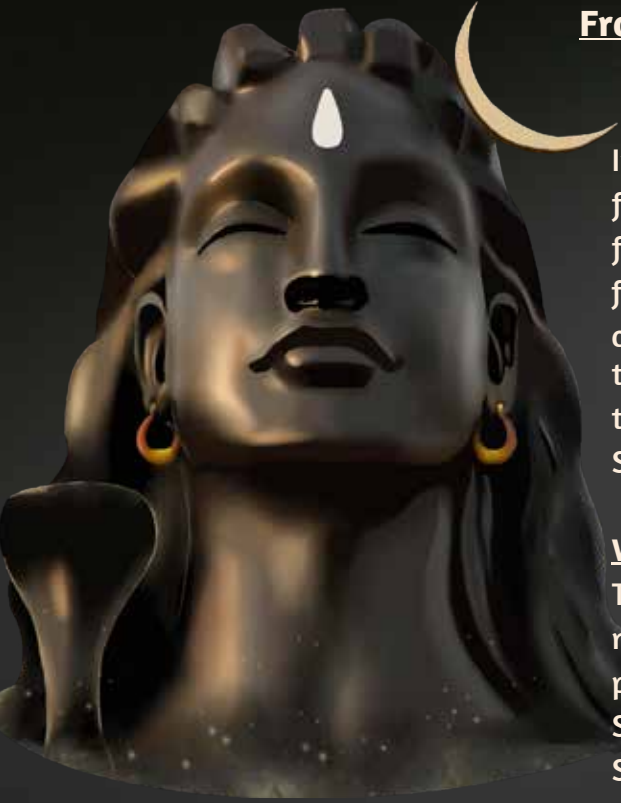
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inside

MAHA SHIVRATRI 2023



From the Editor's Desk: Maha Shivratri 2023

"Date, Puja, Story, Celebrations & More"



India is a land of many religious and cultural festivals. Also, you will find diversities in these festivals in different regions in India. Yet, some festivals hold the same value throughout the country. Maha Shivratri is one of them. It is one of the most famous festivals in India. Also, it has great significance in the lives of Indian people. Find below all the details about the Maha Shivratri celebration in India.

What is Maha Shivratri?

The Maha Shivratri is a grand festival in India. It falls in the Indian month Phalgun. Shivaratri's date may fall in February or March. The people of India celebrate this one-day festival to worship Lord Shiva. So, temples of Lord Shiva attract many pilgrims during The Maha Shivratri celebration in India. Shivratri Bhajan, fasting, and Shivratri Puja mark the day.

Besides the Maha Shivratri, there is another Shivratri known as Shraavana Shivratri that falls in the rainy season. But, the rituals of Maha Shivratri differ from any other pujas of Lord Shiva. Moreover, the Hindus of most of the states in India celebrate Maha Shivratri. So, this festival holds more traditional values than many other festivals in India.

What is the story of the Maha Shivratri?

Indian mythologies tell many stories about the Maha Shivratri celebration. Most Hindus believe that **Lord Shiva got married to Goddess Parvati** on this day. Yet, there are many other stories related to Shivratri. As per one story, the great sage once cursed Lord Indra and other gods. So, all the other gods including Indra lost their powers. Then Lord Vishnu suggested they go for Samudra Manthan or churning of the oceans. During this Samudra Manthan, a threatening poison emerged. This poison was so powerful that it could demolish the whole world. So, Lord Shiva drank this poison and saved the world. His throat turned blue after drinking this poison. So, he is also known as Neelkantha (someone with a blue throat). Shivratri celebration occurs to celebrate this event. Shivratri Celebration has great significance in the lives of the Hindus. They consider this day to be one of the purest days of the year. Also, they perform many rituals on this special day of Shivratri. Men and women keep a fast the whole day. Young girls keep fast for getting a husband like Shiva. Married women keep fast for the well-being of their husbands and children. **They pour water and milk on Shiva Linga at night. Also, they offer flowers and sweets to the Linga.** So, you can witness giant crowds at all the temples of Shiva in India on The Maha Shivaratri.

When is the Maha Shivratri of 2023?

The Maha Shivratri in 2023 is on the **18th of February**.

Indira Srivatsa

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Heeraben Modi:

A Life Devoted to Values & Selflessness

 Lalit Garg

The demise of compassionate soul Heeraben Modi, who created a world hero like Prime Minister Narendra Modi, is an irreparable loss, a trauma not only for her son but for the entire nation. The stop of the centenary journey of Indian values and ideals is definitely a matter of mourning for every person of the country, but this is not the time to mourn, but to imbibe their ideals and life-values. It is said that God could not live with everyone so he created a mother. Hiraben was such a wonderful mother, an angel. To say that she was human, but was no less than God. She was like a temple, a place of worship and was a place of pilgrimage. She was not only the life giver of Narendra Modi but also the culture maker, but also the ideal mother of this nation. With her demise, the era of affection, culture, sacrifice, dedication, simplicity and ideals has come to a standstill.

What Prime Minister Modi said while paying tribute to his mother is an example of inspiration? He said, "A glorious century rests at the feet of God... In Maa, I have always felt that trinity, which includes the journey of an ascetic, the symbol of a selfless Karmayogi and a life committed to values. When I met him on her 100th birthday, she had said one thing, which I always remember, that work wisely and live life with



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purity. 'Whenever Modi went to meet his mother, this meeting and dialogue between mother and son became a big event for the country and the world. It had been becoming an inspiration to the world. Maa Heeraben, not only shaped Modi's body but also shaped his mind, personality and self-confidence and in doing so she consumed herself, forgot herself.

'Maa Heeraben' - In this short word lies the vastness/comprehensibility of love. There is the culmination of love inside her or we can say that she is the culmination of complete love. For the Modi family, mother Heeraben was life, strength, energy, love, compassion, and was synonymous with affection. She was not only the birth giver but also the life maker. She was the basis of the development of not only Narendra Modi but the entire family. He has woven the fabric of this family with her own hands. Constant progressive and cultural changes were made in the shape-type, lifestyle, thinking and mind of this family. It was the mother, the mother, who changed both the fortune and the picture of this family.

Mother Heeraben's hundred years of struggling life is a symbol of Indian ideals. Mr. Modi has imbibed the spirit of 'Matridevobhau' and the values of Heeraben in his life. That's why there is no other human relation for Modi more important than his mother. She was full of all qualities, like the ocean in seriousness and the Himalayas in patience. Her blessings became a boon. This is the reason why amidst all the busyness and responsibilities, Modi used to go to his mother, sit near her, listen to her, see her, listen to her words. Taking her blessings, visiting her and leaving with a new energy.



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 Lalith Garg



Hiraben Modi was born in the year 1923. She was 100 years old. Hiraben Modi was married to Damodar Das Mulchand Modi. Hiraben Modi has five sons and one daughter. The names of sons of Hiraben Modi are Soma Modi, Amrit Modi, Narendra Modi, Prahlad Modi and Pankaj Modi. And her daughter's name is Vasanti Ben Hasmukhlal Modi. Damodar Das Mulchand Modi is no more in this world. Damodar Das Modi used to set up a street stall in Vadnagar earlier. At the same time, for some time after this, he also worked to sell tea at the railway station. Modi had said in one of his blogs that the house in Vadnagar where we used to live was very small. There was no window in that house, no bathroom, and no toilet. Overall, that one-and-a-half room structure made of mud walls and tile roof was our home, in which our parents, all of us brothers and sisters used to live. It is natural that where there is scarcity, there is also tension. But the specialty of mother Heeraben was that even in the midst of scarcity, she never allowed tension to dominate the house.

Heeraben Modi:

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 Lalit Garg

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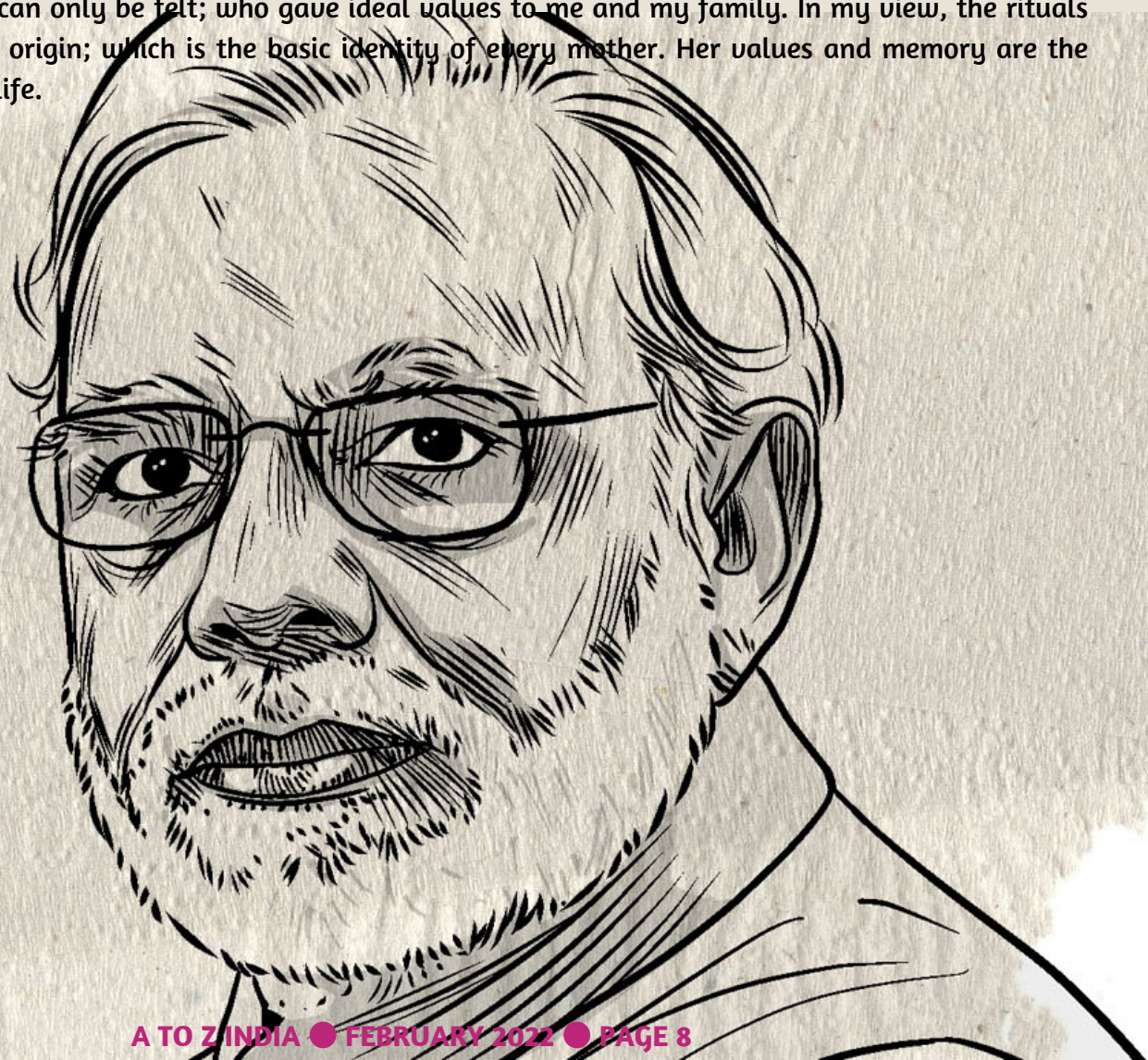
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Hiraben's whole life has been a mix of inspirations. She was punctual, she had a habit of getting up at 4 in the morning, she used to finish a lot of work early in the morning. Be it grinding wheat, grinding millets, picking rice or pulses, she used to do all the work herself. She used to hum some of her favorite bhajans or prabhatis while working. A famous hymn of Narsi Mehta ji is "Jalkamal chhandi jaane bala, swami amaro jagshe" she liked it very much. There is also a lullaby, "Shivaji nu halardu", Heeraben used to hum it a lot. To get two to four paise more for running the house, Heeraben used to wash the utensils of others. She used to take out time to spin the charkha as well because that too earned some money. The work of extracting cotton from cotton rind, the work of making yarn from cotton, Heeraben herself used to do all these things. She was also very fond of decorating the house, making the house beautiful. She used to work the whole day to make the house look beautiful and clean. She used to cover the ground inside the house with cow dung. Her life was self-supporting. It was simple and restrained.

Maa' Heeraben' is that supernatural word, which makes Narendra Modi's heart full of love and emotions and he felt so inspired and energized by hearing the word 'Maa'. For him 'Maa' is that powerful mantra, whose mere utterance destroys every pain. According to Modi, the love and glory of 'Mother' cannot be described in words, it can only be felt; who gave ideal values to me and my family. In my view, the rituals given by her are their origin; which is the basic identity of every mother. Her values and memory are the basis of Modi's future life.



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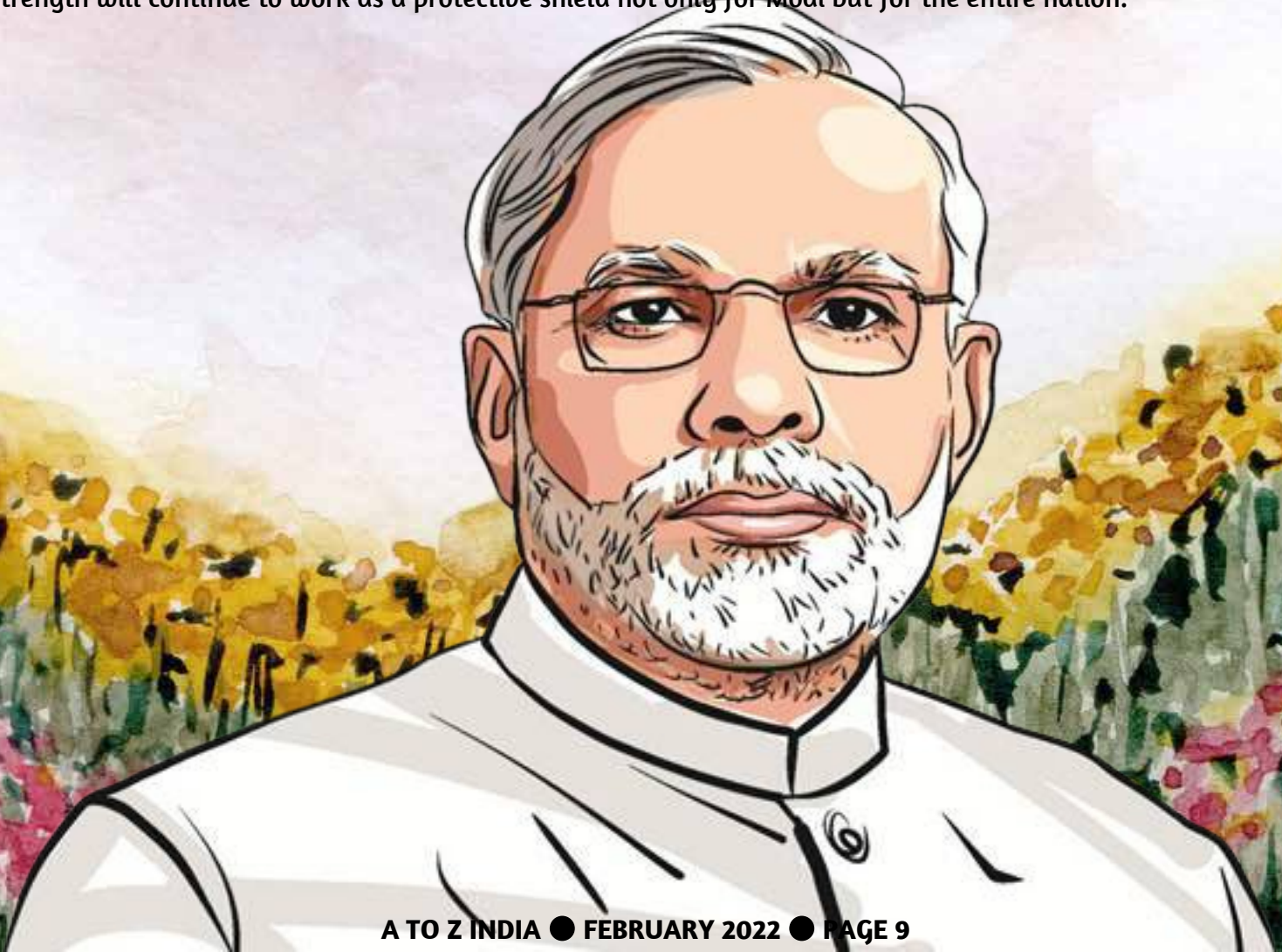
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Hiraben's childhood was spent in many struggles and deprivations. She did not get the love of her mother. The effects of the global pandemic a century ago then lasted for many years. The same epidemic had taken away Heeraben's mother. Hiraben must have been only a few days old then. She didn't remember her mother's face, her lap, anything, she couldn't insist on her mother, couldn't hide her head in her lap. Heeraben did not even get the knowledge of letters; she did not even see the door of the school. She saw only poverty and lack everywhere in the house. Still, in these absences, she molded his six children in upbringing and rituals.

Hiraben was the superpower who created this family created by the Creator. She used to weave dreams and this family used to live and enjoy those dreams. She used to teach how to live, whether they were near or not, her love and caress, the values given by her lived together with every member of the family. She shaped the future of her children. That's why she was also in the form of the first Guru. Maa Heeraben as the first teacher has a very important role in shaping the future of every member of this family. Sometimes in their lullabies, sometimes in scolding, sometimes with love and sometimes with caress, she kept on sowing the seeds of a bright future for her children. The whole nation has been inspired by her simple life-ideals and will continue to be so for ages. Heeraben has given strength along with culture; her emotional strength will continue to work as a protective shield not only for Modi but for the entire nation.





It happened on September 10, 1993. I went to his residence in Santhome, Chennai. Within two minutes of me sitting in the spacious reception room, he arrived with his wife, who is with an auspicious face, Saffron Tilak in her forehead, Silk Saree, but in a wheel-chair, when the one pushing the wheel-chair said, "I am Manohar Deudas, She is Mahima." I stood up to greet both of them with my hands and mind joined together in respect. "I am Irungovel, Medical Social Worker from Sankara Nethralaya," I introduced myself. "I have come to meet you both as per the advice of Dr. Badrinath." I presented them with the bouquet that had been given by Dr. Badrinath along with my visiting card and said, "Happy Birthday to you, Sir." As advised by our chief, I also gave him the eye donation pledge form. "Thank you, Mr. Irungovel," he said, holding my visiting card close to his eyes and reading it. "Where did you study Medical Social Work?" he asked. "Madurai American College, Madura College, Madurai Kamaraj University, and also Madurai School of Social Work," I replied. Upon hearing my answer, he exclaimed with delight, "Wow!", then hugged me.

This is the usual tendency of those who grew up in Madurai, when someone from Madurai introduced them first. I came to know that he was from Madurai too. He talked about Madurai for about an hour, about Madurai Sethupathi High School, Madurai American College, Madurai's Seven Wells area, Madurai Meenakshi Amman Temple, the four surrounding Aadi Streets, Avani Moola Streets, Masi Streets, Amman Sannathi Street. "Please bring that Madurai artwork file," he said to his assistant. It was a folder containing about 50 beautiful drawings. I felt as if I was visiting Madurai itself again. "Do you recognise the places that are depicted in these paintings?" he asked me. Mrs. Mahima Deudas looked on with amusement at the way he questioned me like a schoolboy. (Few of his paintings were there too).

That day both the couple signed the eye donation form and gave it to me pledging to donate their eyes. When I left their home, Mrs Mahima said "Thank you Irungovel, Mano is so happy to see a friend, who is from Madurai on his birthday". "This is my great pleasure Madam" - I said and greet them once again. Mr. Manohar Deudas was born on September 10, 1936, in Madurai. He resided in Goripalayam and Ezhu Kinaru (Seven Well) in Madurai. He studied at Madurai Sethupathi High School and at Madurai American College. Right from his childhood he started sketching whatever he saw, especially the Madurai sceneries, in Indian ink. Sometimes he drew cartoons of his school teachers which led to his teachers complaining to the headmaster. The headmaster looked at them and before he left, asked Mr. Devadoss, "Didn't you draw me?" (Ref: "The Green Well Years" by Manohar Devadoss).

In 1957, when he graduated in chemistry in American College, Madurai, his father died; his brother was a college student, and his youngest brother was a school student. The responsibility of supporting the family forced him to join the Madurai Collector's office as an accountant. A few months later, he worked at a British Battery company in Chennai (which later became Standard Battery). He traveled to Chennai to get a job. Mrs. Mahima, who was born and brought up in Chennai, married Mr. Devadoss in 1963. He went on to study at Ohio State University where he received a scholarship. He studied while working part-time. Life went on well in America. Daughter Sujatha was born in 1966. However, if either of them wanted to meet friends and relatives, they would not hesitate to come to India immediately to visit them. They returned to India in 1972. He continued to work as a scientist in the same company.

Late Padmasree Shri Manohar Devadoss:

A Challenged but complete full-fledged life



A P Irungovel

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In 1972, a road accident ruined their lives. Mr. Manohar Devdas said about his wife's condition, 'She had no control over many bodily functions...she would have to be loaded with drugs that would dull her sharp mind. She would have to live with the constant threat of infections, bed sores and spasms. She would be a 'dependent' all her life, needing 24-hour attention...'

– Manohar Devadoss, (from his book “Dreams, Seasons & Promises”).

But Mrs. Mahima Devdas, an English literature graduate, who has written many poems and essays, mentally jumped out. She started taking spoken English classes. Because of increased interest in social services and in participating in all the social events surrounding Chennai, she spent all the revenues from her art and literary works to the poor and needy. Their virtue was tested once more as they met with another accident. Mr. Manohar Devdas was afflicted with retinitis pigmentosa, which affected his eyesight. But this wonderful couple were not disturbed.

They always attended any public function they were invited to, as a couple. This wonderful couple - A man, and his wife, brought in a wheelchair – can be seen in all the programmes of Sankara Nethralaya. After retirement in 1997, he started his own Battery Company with friends and wrote several books. He made many black and white paintings as he lost the ability to perceive colours. He conducted exhibitions of his paintings and donated all the proceeds to various service organizations including Sankara Nethralaya. The wedding invitation of Mr. Seshu Badrinath, son of our guru Dr. Badrinath, is designed with the Auspicious Wedding scene of Madurai Sri Meenakshi Amman. Mr. Mano frequently drew many paintings, when Mrs Mahima read the sceneries from many books. During that period, Mr Manohar Devadoss realized that he was losing his vision due to his Retinitis Pigmentosa. So, he wanted to give his attention to one more art - music. He started to learn to play Violin. The artist learnt to focus on the music before the entire sight was lost. But, he was met with one emotional trauma. In 2008 Mrs. Mahima passed away. He called me immediately through his assistant; he wanted to fulfill the desire of his beloved wife. I rushed immediately with our Eye Donation Call Duty Doctors to receive the eyes of Mrs. Mahima Devdoss.

Despite the agony of the death of his wife, who had been a pillar of support through his life, he honored her by taking up the skill of writing, in which she was very skilled, and published eight books –

Green Well Years

Dreams Seasons and Promises

A Poem to Courage

Multiple Facets of my Madurai

My Madurai Memories (translation of Green Well Years into Tamil)

From an Artist's Perspective


Mahe and Mano; Challenges, Resilience, and Triumphs

Madras Inked: Impressions of an Artist and an Architect (co-authored with Sujatha Shankar)

In recognition of his services, The Governor of Tamil Nadu was present as the special guest as Sankara Nethralaya presented him with the 'Mrs. MS Amma Award'.

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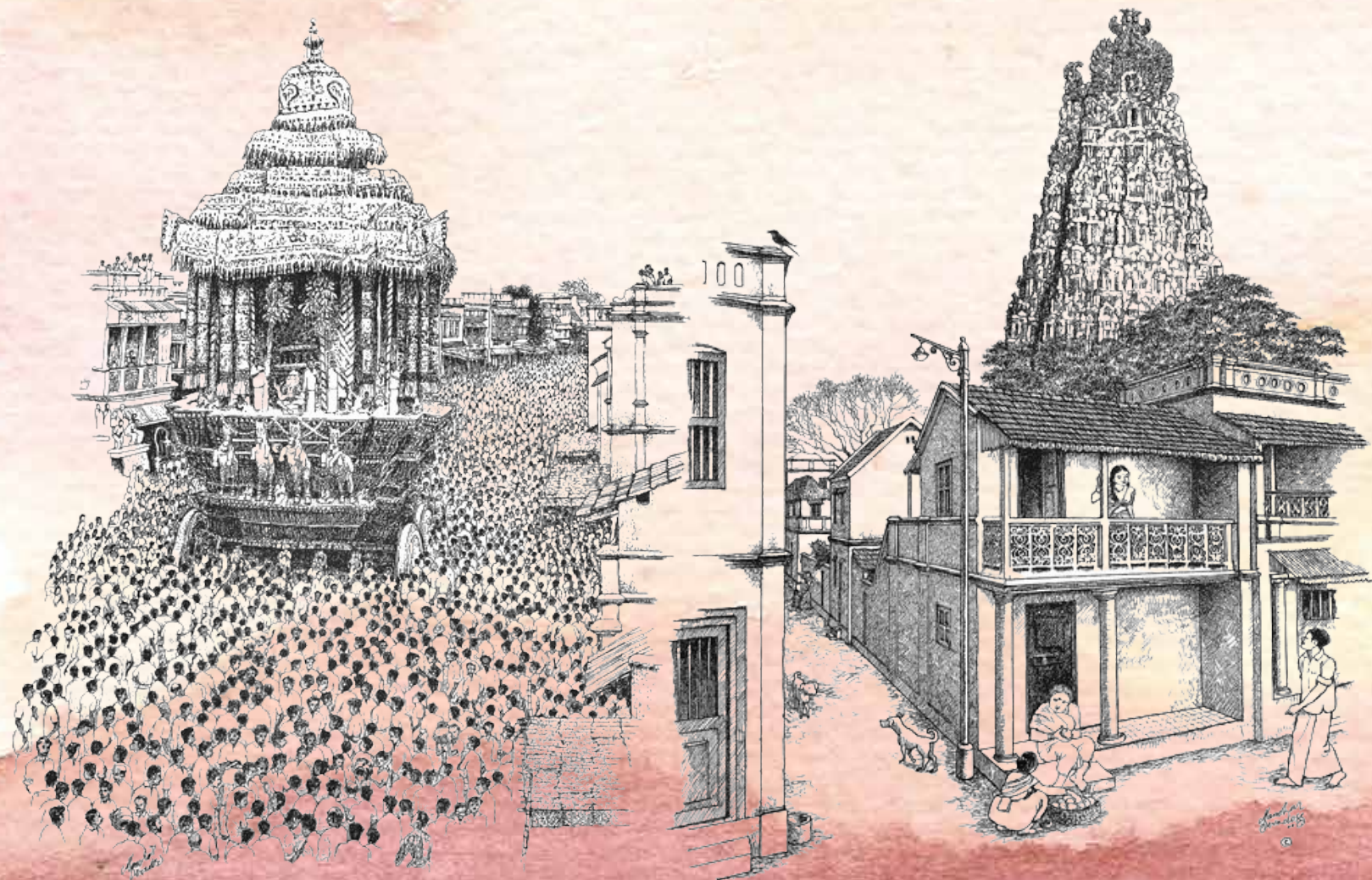
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The Government of India honored Mr. Devadoss with the PadmaShree Award in the year 2020 for his inspirational work in art and charity. Witnessing the services of our Low Vision Aid Department, Mr. Manohar Deudas continued to help Sankara Nethralaya, Aravind Eye Hospitals, Madurai through his Mahima Deudas Memorial Trust to help low vision beneficiaries like him and those suffering from Retinitis Pigmentosa. Padma Shri Mr. Manohar Deudas fulfilled his earthly duties early in the morning of the 7th of December, 2022 and became one with the God Almighty. His artful eyes were donated to the eye bank of Sankara Nethralaya.

The wonderful couple, who were an example of a full-fledged life lived with utmost love with fellowmen, made for each other but serving the society, despite various threats and challenges. The names of Srimati Mahima Deudas and Padmasree Mr. Manohar Deudas, who lived a complete life of art, literature, music, and social service, will remain forever in the history of many hearts.



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 **A P Irungovel**

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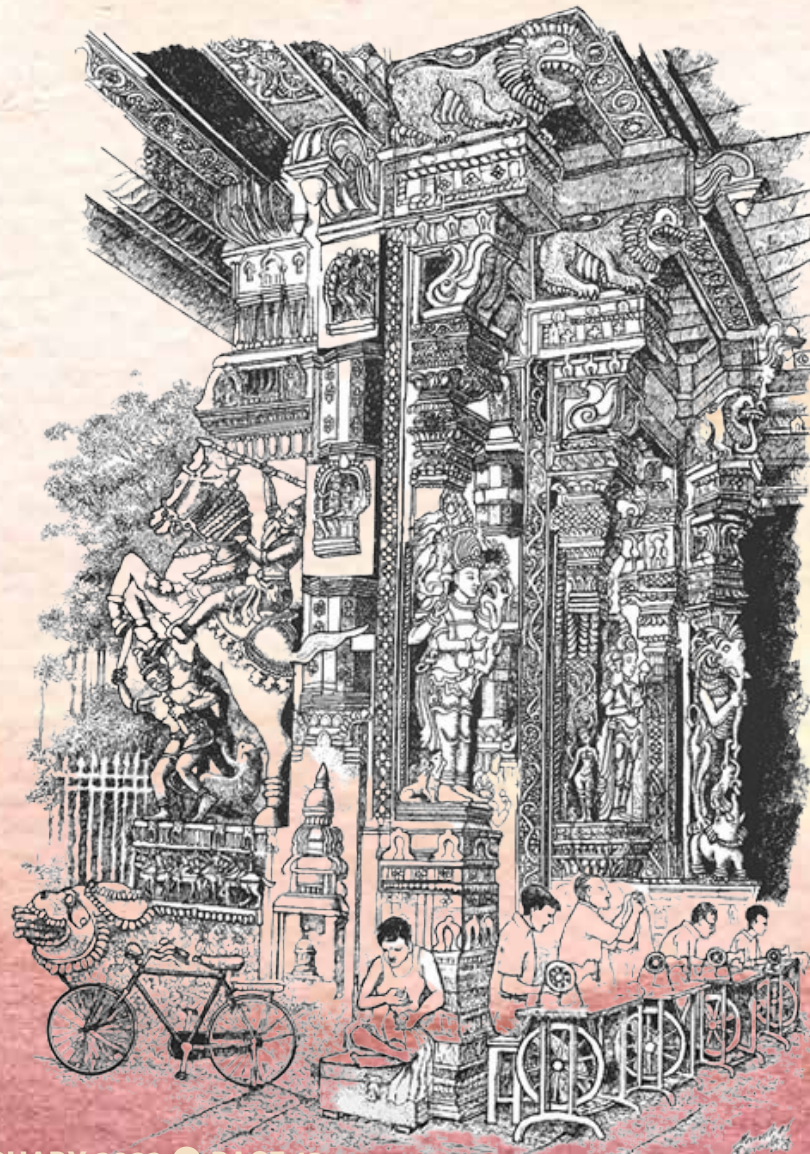
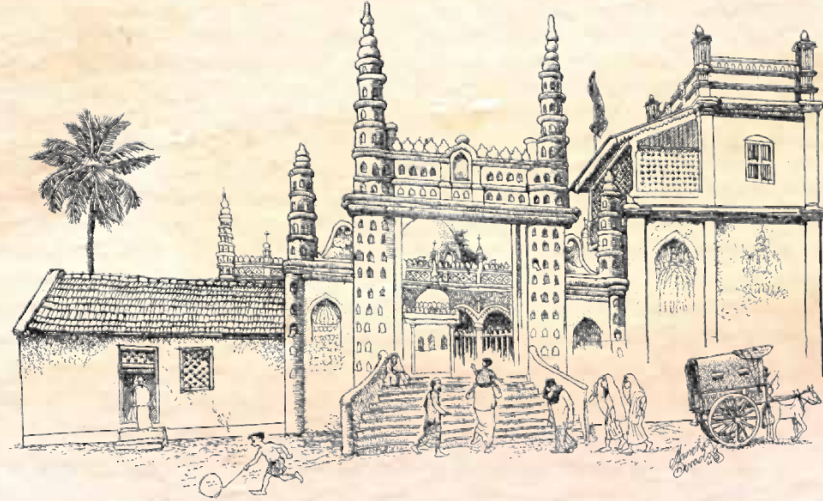
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Poetry:

On a monk's birthday

 Ayan Adak

By Ayan Adak

e-mail: ayan1adak1@gmail.com



It's been ages since, you showed us the way
That work is worship, prayer and play
That there is no religion, there is no God,
Save for the shining star within our abode
You revived the East, you overran the West
The world conquered, though it was not your quest
Even today, Belur, Almora, Chicago recalls
The wisdom spread as you broke the walls



What saffron grace inspires us today,
What sun there is to grace our day,
Yet, what youths we are, that we complain and cry
Your river flows, yet our souls are dry -
The least we can: recall what you had to teach
To arise, awake, till the goal we reach...

Lines written on Swami Vivekanand's birthday, 12 th January, 2023





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ஸ்ரீ நமோ நாராயணாய:

திருப்பதியில் அவசியம் தரிசிக்க வேண்டிய வேறு சில இடங்கள்

 பத்மநாபன்

ஸ்ரீ ராம ஜெயம்

ஸ்ரீ நமோ நாராயணாய

ஸ்ரீ வெங்கட ரமணா

கோவிந்தா கோவிந்தா

திருப்பதியில் அவசியம் தரிசிக்க வேண்டிய வேறு சில இடங்களும் உண்டு.

அவை என்னென்ன!!!

பாதாள மண்டபம்:

இது மலை அடிவாரத்தில் உள்ளது.ஸ்ரீ நிவா ஸனின் விஸாலமான இரண்டு பாதங்கள் சிற்பத்துடன் பெரிய தாகக் காணப்படுகின்றன. திருமலைக்கு நடந்து செல்லும் பக்தர்கள் இங்கு அர்ச்சனை ஆரத்தி செய்வதற்கு வசதியாக தேவஸ்தான அர்ச்சகர் கள் இருக்கிறார்கள். இந்த இடத்தை அலிபிரி என்று அடிபுளி என்றும் கூறுகிறார்கள். இங்குள்ள புளிய மரத்தின் கீழேதான், உடையவர் ராமானுஜருக்கு, திருமலை நம்பிகள் ஸ்ரீ மத் ராமாயண ரகசியங்களை உபதேசித்தார் என்றும், அப்போது அவர் ஸேவிக்க வசதியாக திருமலை ஸ்ரீ நிவாஸனின் பாதங்கள் தோன்றிய தாகவும் வேங்கடாசல இதிஹாஸ மாலா என்ற நூல் கூறுகிறது.

தலயேரு குண்டு:

பாதாள மண்டபம் தாண்டியவுடன் சிறிது தூரத்தில் தலயேரு குண்டு என்கிற பெரியபாறையைக் காணலாம். இந்தப் பாறையின் மீது பக்த ஆஞ்சநேயர் சிற்பம் செதுக்கப்பட்ட டுள்ளது. மலை ஏறுவோரும் இறங்குபவர்களும் தலைவலி அல்லது கால்வலி வராமல் இருக்க, தங்களின் தலையை இப்பாறையின் மீது தேய்ப்பார்கள். அந்த அடையாளம் சிலையில் தென்படுகிறது.

கும்மர மண்டபம்:

தலயேரு குண்டு தாண்டியதும் காணப்படும் மிகவும் சிதிலமான மண்டபம் கும்மர மண்டபமாகும். கும்மர மண்டபம் என்றால், குயவன் மண்டபம் என்று பொருள். தொண்டமான் சக்ரவர்த்தி அரசாண்ட காலத்தில், குரவ நம்பி என்கிற குயவன் திருமலை ஸ்ரீநிவாஸன் திருமடைப்பள்ளிக்குத் தளிகை செய்யத் தேவையான மட்பாண்டங்க ளைத் தயார் செய்து அனுப்புவான். அவன் அனுதினமும் தான் இருக்கும் இடத்திலேயே ஸ்ரீ நிவாஸனின் மண் விக்கிரகத்துக்கு பூஜைகள் செய்து, மண் புஷ்பங்களை பக்தியுடன் சமர்ப்பித்து வந்தான். அவ்வாறு அவன் சமர்ப்பித்த மண் புஷ்பங்கள், திருமலையில் பெருமாள் சந்நிதியில் தென்பட்டதாம்! அவன் வசித்த இந்த இடம் அவன் பெயராலேயே அழைக்கப் படுகிறது.

முக்கு பாவி கிணறு:

திருமலைக்கு நடந்து செல்லும் வழியில் ஸ்ரீ லக்ஷ்மி நரஸிம்மர் கோயிலுக்கு முன்பாக முக்கு பாவி என்கிற ஆழமான கிணறு ஒன்று உள்ளது. இந்தக் கிணற்றுக்குப் பக்கத்தில்

ஸ்ரீ நமோ நாராயணாய:

திருப்பதியில் அவசியம் தரிசிக்க வேண்டிய வேறு சில இடங்கள்

 பத்மநாபன்

கரையில் பக்த ஆஞ்சநேய ஸ்வாமி மண்டபம் உள்ளது. மஹந்து மடத்தைச் சேர்ந்த ஸாதுக்கள் பூஜை செய்கின்றனர். 'முக்கு' என்றால் கோலம் போடுதல் என்று பொருள். கோலம் போடும் கற்கள் அதிகமாக இங்கு தென்படுவதால் அந்தப் பெயர் ஏற்பட்டது. ஸ்வேத சக்ரவர்த்தி என்கிற அரசனின் குமாரர் ஸம்பு என்பவர் இங்கு தவமியற்றினாராம். ஸ்ரீ நிவாஸன் நேரில் தோன்றி அவரை அனுக்கிரஹித்தாராம்.

த்ரோவ்வநரஸிம்முடு:

திருமலைக்கு நடந்து செல்லும் வழியில் ஒன்பதாவது மைலில் ஸ்ரீ லக்ஷ்மி நரசிம்மரின் ஆலயம் ஒன்றுள்ளது. திருமலைக்கு நடந்து வந்த மார்க்கண்டேய மஹரிஷி வேண்டிக் கொண்டதன் பேரில் ஸ்ரீ லக்ஷ்மி நரசிம்மர் இங்கு அவருக்கு தரிசனம் அளித்தாராம். சாலுவ நரஸிம்மராயுலு என்கிற அரசன் இந்த ஆலயத்தைப் புதுப்பித்திருக்கிறான்.

கண்டாமண்டபம்:

திருமலையில் அவ்வசரிகோண என்கிற இடத் துக்கு அருகில் பெரிய மலையின் மீது இதை நிர்மாணித்துள்ளனர். மலையில் பெருமானுக்கு நைவேத்தியம் ஆகும் நேரம், திருமலைக் கோயிலில் இரண்டு மணிகளை அடிப்பார்கள். திருமலை பூராவும் எதிரொலிக்கும் அந்த நாதத்தைக் கேட்டு கண்டாமண்டபத்திலுள்ள மணியை அடிப்பார்கள். அந்த கண்டாநாதம் கீழ்த் திருப்பதி சந்த்ரகிரி போன்ற இடங்களிலும் கேட்குமாம். விஜயநகர ராஜாக்கள் சந்த்ரகிரியில் முகாமிடும் நேரத்தில் இந்த கண்டா நாதத்தை (மணியொலியை)க் கேட்ட பிறகே சாப்பிடுவார்களாம்

மோகாளன் முடுபு:

திருமலைக்கு நடந்து வரும் பக்தர்கள், தங்களின் முழங்காலைப் பிடித்துக் கொள் கிற மாதிரியான வலியை உண்டாக்கும் இடம் இது. அந்த நாளில் பக்தர்கள் இந்த இடம் வரும்போது, முழங்காலில் கையை வைத்தபடி மலை ஏறுவார்களாம். எம்பெருமானாருக் கும் வியாஸராயருக்கும் திருமலை பூராவும் சாளக்கிராமமாக ஸ்வாமி தென்பட்டதால், இருவரும் முழங்காலால் மலை ஏறினார்களாம். ஸங்கீத மூர்த்தி அந்நமாசார்யருக்கு இந்த இடத்தில் தாயார் (அலமேலுமங்கை தாயார்) பிரசாதம் கொடுத்து வழி காட்டியதாகக் கூறுவர்.

அவ்வசரிகோண:

மோகாளன் முடுபு என்கிற இடத்துக்கு அருகில் உள்ள பள்ளமான இடம் இது. 'அந்தப் பக்கத்தில் உள்ள பள்ளம்' என்று பொருள்.

த்ரோவ்வ பாஷ்யகாருலு:

திருமலைக்குச் செல்லும் வழியில் மோகாளன் முடுபுவுக்கு அருகில் பாஷ்யகாரர் ஸந்நிதி உள்ளது. 'த்ரோவ்வ' என்றால் நடந்து போகும் வழி எனப் பொருள். நடந்து போகும் வழியில் உள்ள பாஷ்யகாரர் ஸந்நிதி இது. உடையவர் திருமலைக்கு வந்தபோது இங்கு சிறிது நேரம் இளைப்பாறினார் என்றும், திருமலை நம்பி அவருக்கு ஸ்வாகதம் (நல்வரவு) கூறி வரவேற்றதாகவும் ஐதீகம்.

ஸ்ரீ நமோ நாராயணாய:

திருப்பதியில் அவசியம் தரிசிக்க வேண்டிய வேறு சில இடங்கள்

 பத்மநாபன்

ஸார்ல பெட்டெலு:

மோகாள்ள மலை தாண்டியவுடன் பெட்டி பெட்டியாக சிலைகள் காணப்படுகின்றன. இவற்றைக் காவல் காப்பது போல் அனுமன் சிலை ஒரு பெட்டியில் உள்ளது. ஸ்ரீ நிவாஸ கல்யாணம் ஆனவுடன் சீர் வரிசைகளுடன் வந்த பத்மாவதித் தாயாரைப் பார்த்து ஸ்ரீ நிவாஸன் இந்தப் பெட்டிகளில் கறிவேப்பிலை இருக்கிறதா எனக் கேட்டதாகவும், கோபம் அடைந்த தாயார் திருச்சானூர் சென்றுவிட்டதாகவும் செவிவழிக் கதை ஒன்றுண்டு!

இனி, திருமலையை அடைந்ததும் அங்கே தரிசிக்க வேண்டிய சில இடங்களைப் பார்ப்போம்.

ஸிலா தோரணம்:

திருமலையில் பெருமாள் சந்நிதிக்கு வடக்கில் சுமார் ஒரு கி.மீ. தூரத்தில் இது உள்ளது. இதற்கு முன்பு இந்த ஸிலா தோரணம் ஸ்படிக சிலையாக இருந்ததாம். கடல் பொங்கி அலைகளால் தள்ளப்பட்ட சிலைகள் எனக் கூறுகிறார்கள். உலகிலேயே அபூர்வமான ஸிலா தோரணம் இது.

நாராயணகிரி பாதாலு:

பெருமாள் சந்நிதிக்குச் சுமார் 2 கிலோ மீட்டர் தூரத்தில் நாராயணகிரி சிகரத்தின் மேல் பெருமாள் பாதங்கள் உள்ள சிலை ப்ரதிஷ்டை செய்யப் பட்டுள்ளது. ஸ்ரீ வைகுண்டத்திலிருந்து நேராக பூலோகத்தில் கீழே இறங்கிய பகவான் இங்கு பாதத்தை வைத்து இறங்கினாராம். வருடம்தோறும் ஆடி மாதம் சுக்ல துவாதசி அன்று இங்குள்ள மண்டபத்தில் உள்ள தூண்களுக்கு 2 குடைகளைக் கட்டிப் பெருமாள் பாதங்களுக்குப் பூஜை நடக்கிறது.

இந்த இடங்கள் மட்டுமின்றி, ஆயிரங்கால் மண்டபமும், கொலு மண்டபமும், திருமலை நம்பி ஸந்நிதியும், அநந்தாழ்வான் தோட்டமும், வஸந்த மண்டபமும் திருமலையில் உள்ளன.

மேலும்,

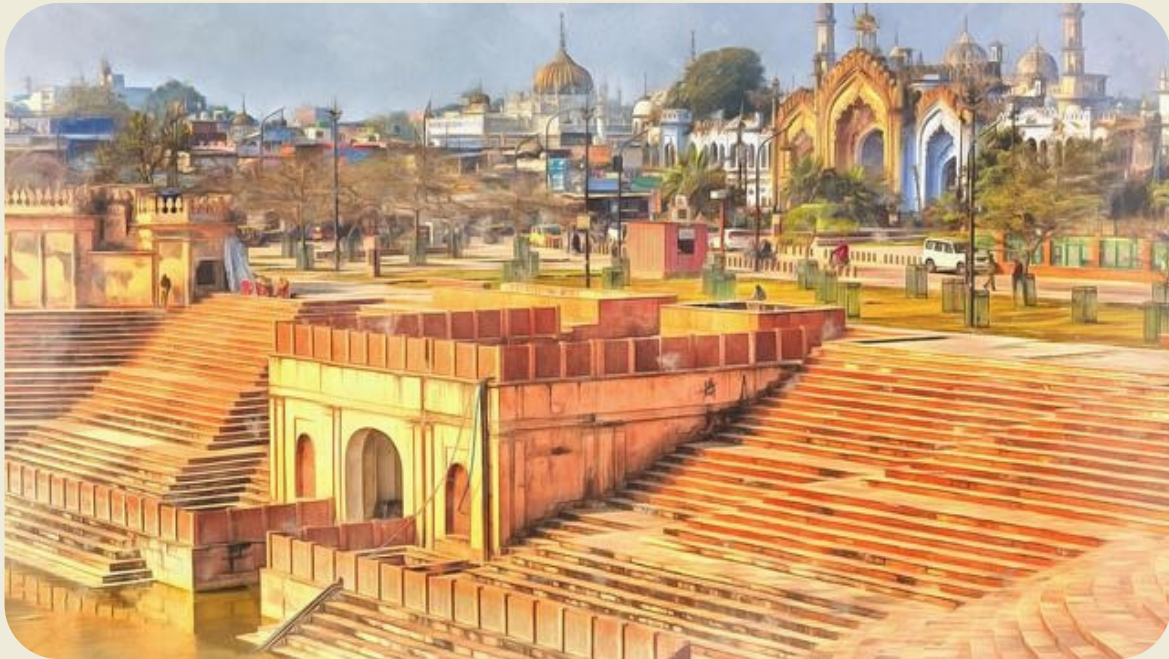
ஸ்ரீ மத் அழகியசிங்கர் நிர்மாணித்துள்ள ஸ்ரீ அஹோபில மடம், ஸ்ரீ மத் ஆண்டவன் ஆஸ்ரம், பரகால மடம், பெரிய ஜீயர் மடம், சின்ன ஜீயர் மடம் ஆகியனவும் திருமலையில் அழகுற மிளிர்கின்றன.

குறையென்றுமில்லை கோவிந்தா!!!

***Incredible India:
Images of
India
through
Paintwork***



 **Chandra**



***Incredible India:
Images of
India
through
Paintwork***



அக்பர் மற்றும் பீர்பால்:
பீர்பாலும் முடி ஒப்பனையாளரும்

ஆதித்தியன்

பீர்பால் பேரரசர் அக்பரின் விருப்பமான
தோழர். இதனால், அரசு
முடிதிருத்துபவருக்கு பொறாமை
ஏற்பட்டது.

அவர் அக்பரிடம் சென்று, "நேற்றிரவு உமது
தந்தை என் கனவில் தோன்றினார். அவர்
சொர்க்கத்தில் மகிழ்ச்சியாக இருக்கிறார்,
ஆனால் அவருக்கு ஒரு ஆலோசகர் தேவை"
என்றார்.



"ஆனால், நான் அவருக்கு யாரை அனுப்புவது, எப்படி அனுப்புவது?" என்று அக்பர்
கேட்டார். "பீர்பாலை அனுப்புங்கள் அரசே!" என்றார் முடிதிருத்துபவர். "ஒரு பழைய
கிணறு உள்ளது, பீர்பால் பவர்ணமி அன்று அதில் குதித்தால் அவர் சொர்க்கம் செல்வார்."
என்றார்.



அக்பர், பீர்பாலை தன் தந்தைக்குச்
சேவை செய்ய சொர்க்கத்திற்குச்
செல்லும்படி கட்டளையிட்டார்.

புத்திசாலியான பீர்பால், பொறாமை
கொண்ட முடிதிருத்துபவரின்
திட்டமானது, தன்னைக் கொல்லும்
என்பதை உடனடியாக உணர்ந்தார்.

அக்பர் மற்றும் பீர்பால்:
பீர்பாலும் முடி ஒப்பனையாளரும்

ஆதித்தியன்

பௌர்ணமி இரவில் பீர்பால் கிணற்றில்
இறங்கினார். அதற்கு முன் அவரது
நம்பிக்கைக்குரிய ஆட்கள் கிணற்றில்
இருந்து காட்டிற்குச் சுரங்கம் தோண்டினர்.

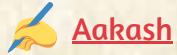


பீர்பால் சுரங்கப்பாதை வழியாக தப்பினார். ஒரு மாதத்திற்குப் பிறகு அவர் சவரம்
செய்யாமல் திரும்பினார். முடி ஒப்பனையாளர் அதிர்ச்சியடைந்தார். பீர்பால், "அரசே!
முதியவர் சொர்க்கத்தில் மகிழ்ச்சியாக இருக்கிறார், ஆனால் அவருக்கு ஒரு நல்ல முடி
ஒப்பனையாளர் தேவை" என்றார்.



அக்பர் முடிதிருத்துபவரிடம்,
"இப்போதே நீ சொர்க்கம் செல்ல
வேண்டும்" என்றார்.
அதிர்ச்சியடைந்த முடிதிருத்தும் நபர்,
"ஆனால்... அவர் கனவு ஒரு புரளி"
என்று மழுப்பினார். இதைக்
கேட்டதும், அக்பர் கோபமடைந்தார்.
முடிதிருத்தும் நபரை தண்டித்தார்.

Beautiful Queen's Stepwell



During my last trip to Gujarat for 2 weeks, I have visited many places. I have decided to take some day trips to the historic places around Ahmedabad. So, I have kept 3 days for Ahmedabad. On one of these days, I visited Rani Ki Vau and Sahastraling Tank in Patan, Modhera Sun Temple, a Patan saree weaving unit and ended our day at Adalaj Ki Vau. There are buses and trains from Ahmedabad to Patan but I decided to go by taxi to make my travel comfortable. It is advisable to start the day early because in morning crowd is thin and it's easy to see the Rani Ki Vau without the mad rush of tourist.

I reached Rani ki Vau in Patan around 9.00 AM and there were very few people in the complex. My driver stopped in an almost empty parking and pointed toward a small one-room building, which is the ticket counter. I entered from the gate and looked around in the garden area. Initially, I thought..... where I came and what I am going to see after 2.30 Hours travel from Ahmedabad to Patan because there is nothing visible from the main gate. There were gardeners working and I had asked them "where is vau", one of them pointed with a finger. I moved but still could not see anything from that distance then I noticed a 3-4 feet high stone wall. As I moved towards the wall and when I looked on the other side of the stone wall, I filled with joy to see the enormous structure.

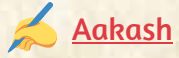
I knew that Vau's are made below the ground level but most of the Vau's have some structure on top but in Rani ki Vau there is nothing on top of it. The Rani ki Vau is surrounded by gardens and there is no structure on the top of it like Adalaj ki Vau. Rani ki vau was built in 11th century on the banks of river Saraswati but later on, river disappeared. The Vau was built during the rule of the Chaulukya dynasty. It was built by Queen Udayamati in the memory of his late husband Bhima.

This stepwell was constructed as a functional structure to provide water to the local people. The religious designs on the walls of Rani ki Vau were made not only to decorate but also to symbolize the Vau as an inverted temple highlighting the sanctity of water. This stepwell is east-facing and measures approximately 64 meters long, 20 meters wide & 27 meters deep. Rani ki Vau is a structure for water management and it is divided into seven levels of stairs. The stepped corridor has pillared multistory pavilions at regular intervals. This is the deepest existing Vau in Gujarat. The depth of Vau helped in procuring the water in summer months when the water level drops. The side of stepwell has sculptural of high artistic and aesthetic quality on both sides. There are around five hundred main sculptures and approximately a thousand minor ones of religious and mythological importance.

The stepwell was the main source of water in the area and it is said that it was the place where queen used to spend time with her maids and friends. Later on, Vau was flooded by the nearby Saraswati River and it remained silted over for centuries until the late 1980s. Only a small part of the upper floor of Vau was visible. The Archaeological Survey of India excavated and restored it, the carving on the walls were discovered in pristine condition. This beautiful stepwell Rani ki Vau is beautiful and a unique structure. The name is apt for this Vau because it is truly a queen of all Vaus. The sculptures on it's walls and pillars are beautifully crafted. Rani ki Vau was added into UNESCO's World Heritage Sites in 2014 and is got the award for the cleanest monument of India.

Rani ki Vav Patan in Gujarat:

Beautiful Queen's Stepwell





The oldest Hindu Mandir of Goa:
Mahadev Mandir at Tambdi Surla



The oldest Hindu Mandir of Goa, that survived from the Portuguese as it was hidden in the dense forest.

Built in the 12th century, the beautifully carved and perfectly proportioned black basalt Mahadev Mandir at Tambdi Surla, is considered to be the only specimen of Kadamba-Yadava architecture in basalt rock preserved and available in Goa.

The most ancient temple in the whole of Goa is Mahadev temple located at a place called Tambi Surla at Mollem. The temple itself was built in Jain style in the Twelfth century. There are some interesting details about the construction itself which has led to debates about the actual origins of the temple. The temple is built in a place which is quite inaccessible and away from the main settlements of the time.

The small, beautifully carved and perfectly proportioned black basalt temple is dedicated to Lord Shiva is considered to be the only specimen of Kadamba-Yadava architecture in basalt stone preserved and available in Goa. The temple faces east so that the rays of the rising sun fall on the deity at the crack of dawn. Bas-relief figures of Lord Shiva, Lord Vishnu and Lord Brahma, with their respective consorts appear on panels at the





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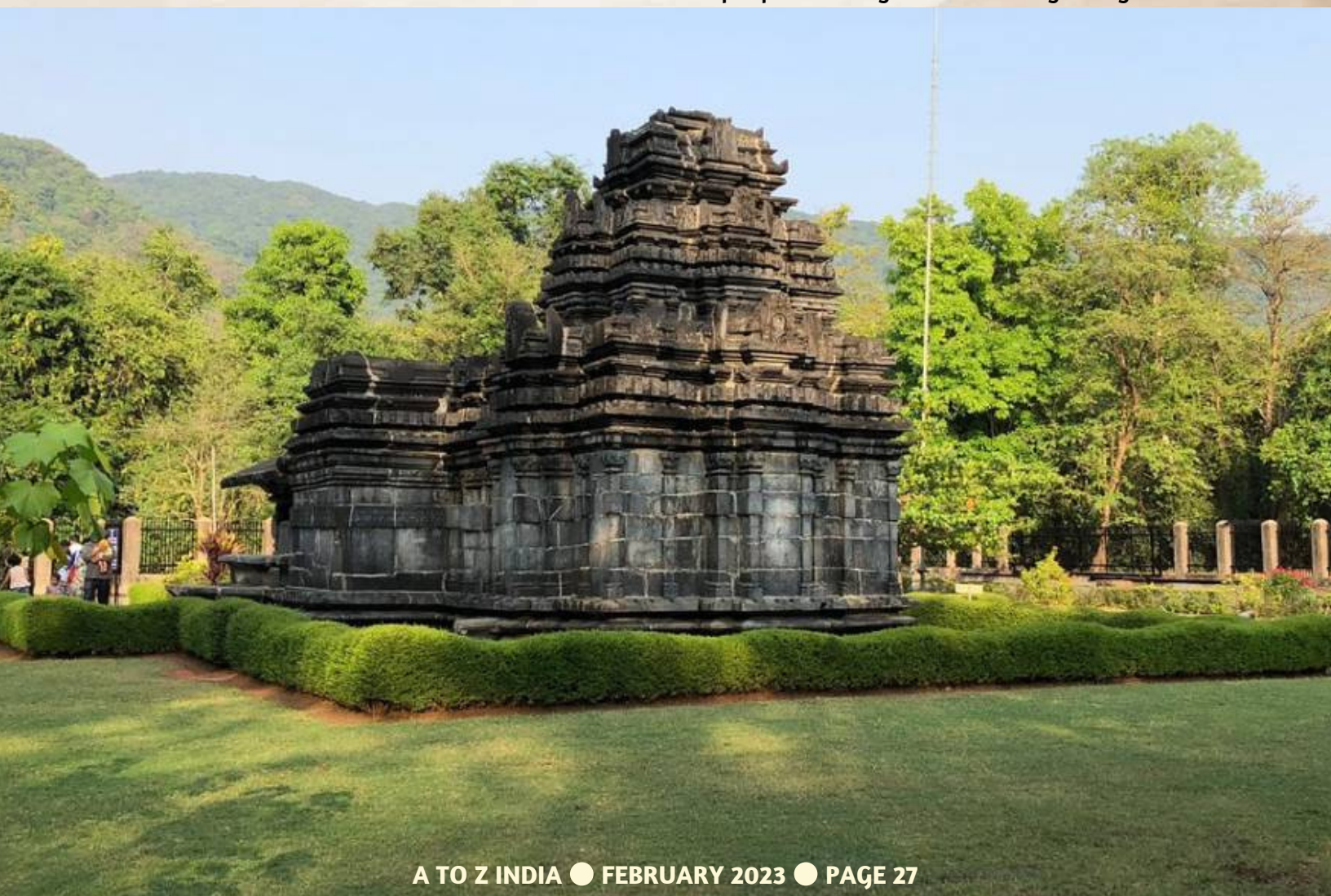
sides of the temple. Surprisingly the mandap is covered with a roof of plain grey sloping slabs.

The river Surla flows nearby and can be reached via a flight of stone steps.

There is a headless Nandi (bull, Shiva's vehicle) in the centre of the mandap, surrounded by four matching columns. The symbol of the Kadamba kingdom, an elephant trampling a horse is carved on the base

of one of the columns. There is a linga (symbol of Lord Shiva) mounted on a pedestal inside the inner sanctum and local legend has it that a huge King Cobra is in permanent residence in the dimly lit interior.

The festival of Mahashivratri is celebrated with all pomp and gaiety at the temple by the local people residing in surrounding villages.





Hampi, Karnataka, India:
Boulders and megaliths



Hampi is a UNESCO World Heritage Site located in Hampi town, Vijayanagara district, east-central Karnataka, India. Hampi was the capital of the Vijayanagara Empire in the 14th century.

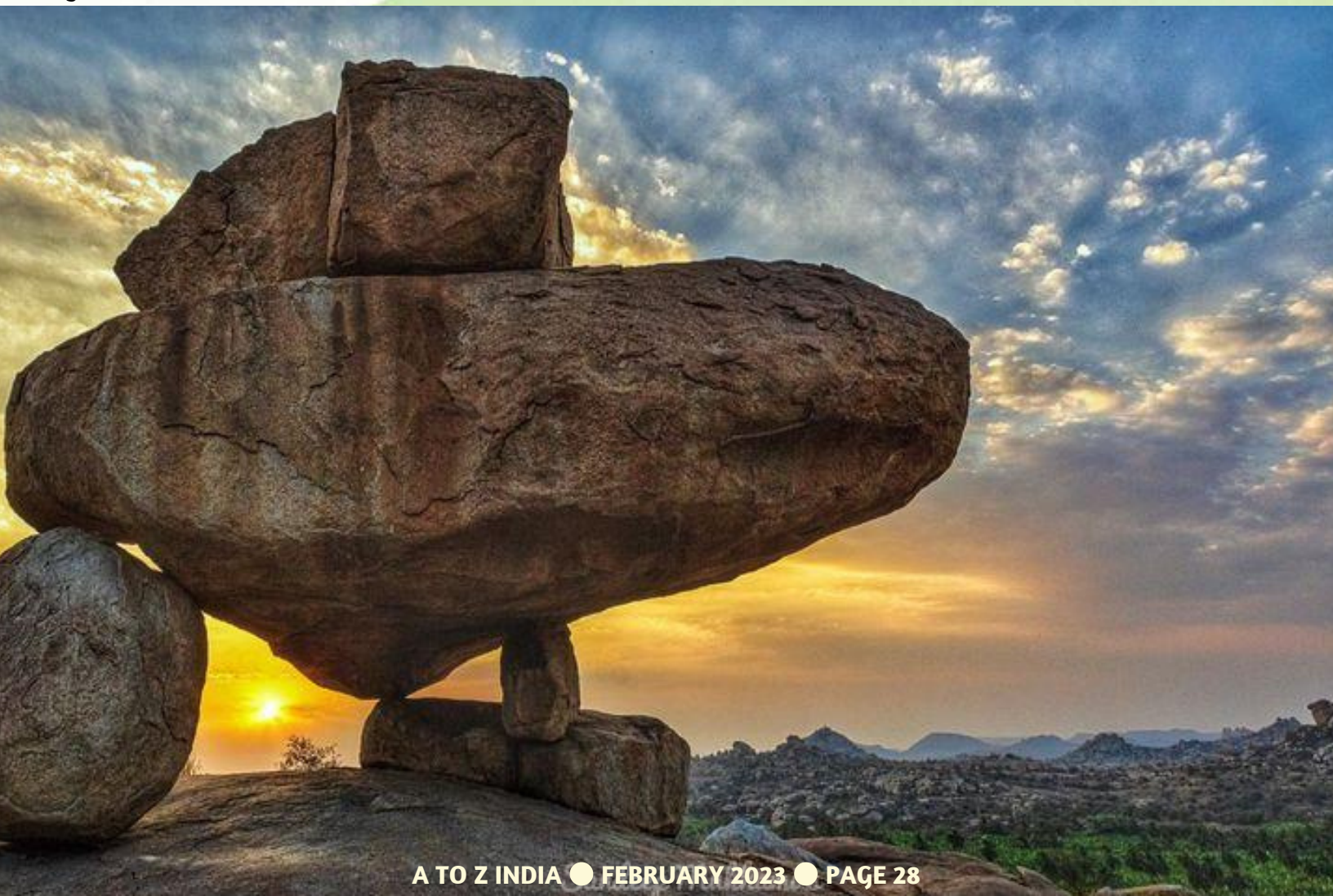
It was a fortified city. Chronicles left by Persian and European travellers, particularly the Portuguese, say that Hampi was a prosperous, wealthy and grand city near the Tungabhadra River. By 1500 CE, Hampi-Vijayanagara was the world's second-largest medieval-era city after Beijing, and probably India's richest at that time, attracting traders from Persia and Portugal.

The Vijayanagara Empire was defeated by a coalition of Muslim sultanates; its capital was conquered, pillaged and destroyed by sultanate armies in 1565, after which Hampi remained in ruins. Hampi's ruins are spread over 4,100 hectares (16 sq mi) and it has more than 1,600 surviving remains of the last great

Hindu kingdom in South India.

Hampi predates the Vijayanagara Empire, it is mentioned in the Ramayana and the Puranas of Hinduism.

The architecture is built from the abundant local stone, its dominant style is Dravidian.





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Boulders and megaliths of Hampi, Karnataka, India:

Some surviving buildings predate the Vijayanagara Empire, for example the Manmatha tank near Virupaksha temple, which is dated to about the 9th century.

The recent excavations unearthed archaeological artifacts dating back to the 3rd century BC.

The Vijayanagar area has been densely settled for a long period even before the creation of the empire.





Bagalkot district of Karnataka, India:

Badami Fort



Badami, formerly known as Vatapi, is a town and headquarters of a taluk by the same name, in the Bagalkot district of Karnataka, India, on the summit of a cliff and just opposite to the cave temples of Badami. It was the regal capital of the Badami Chalukyas from CE 540 to 757.

Badami Fort is spread over the hills in two parts, North and South, with the Agasthya Lake in between. The Badami North Fort is considered to be the principal fort situated on the northern part of the Agasthya Lake. This fort was constructed by Pulakeshi, the Chalukyan King in the year 543 A.D.

There is a pathway, paved with red sandstone and smoothed to a marble finish, cut right through the rock formation. On either side of the pathway, steep rocks rise to more than a hundred feet. The forts have many cave temples within them. The rooms and corridors are carved out of big rocks and clad with red sandstone. There are watchtowers, tunnels, prisons,

bedchambers and temples within the forts. Some caves which are 10 feet high are supported by ornate black granite pillars. The pillars and walls are richly decorated with an assortment of celestial beings. The temples (dedicated to Vishnu, Shiva) were carved out of 100 odd feet of rock is something of an engineering marvel of the era.





Bagalkot district of Karnataka, India:

Badami Fort



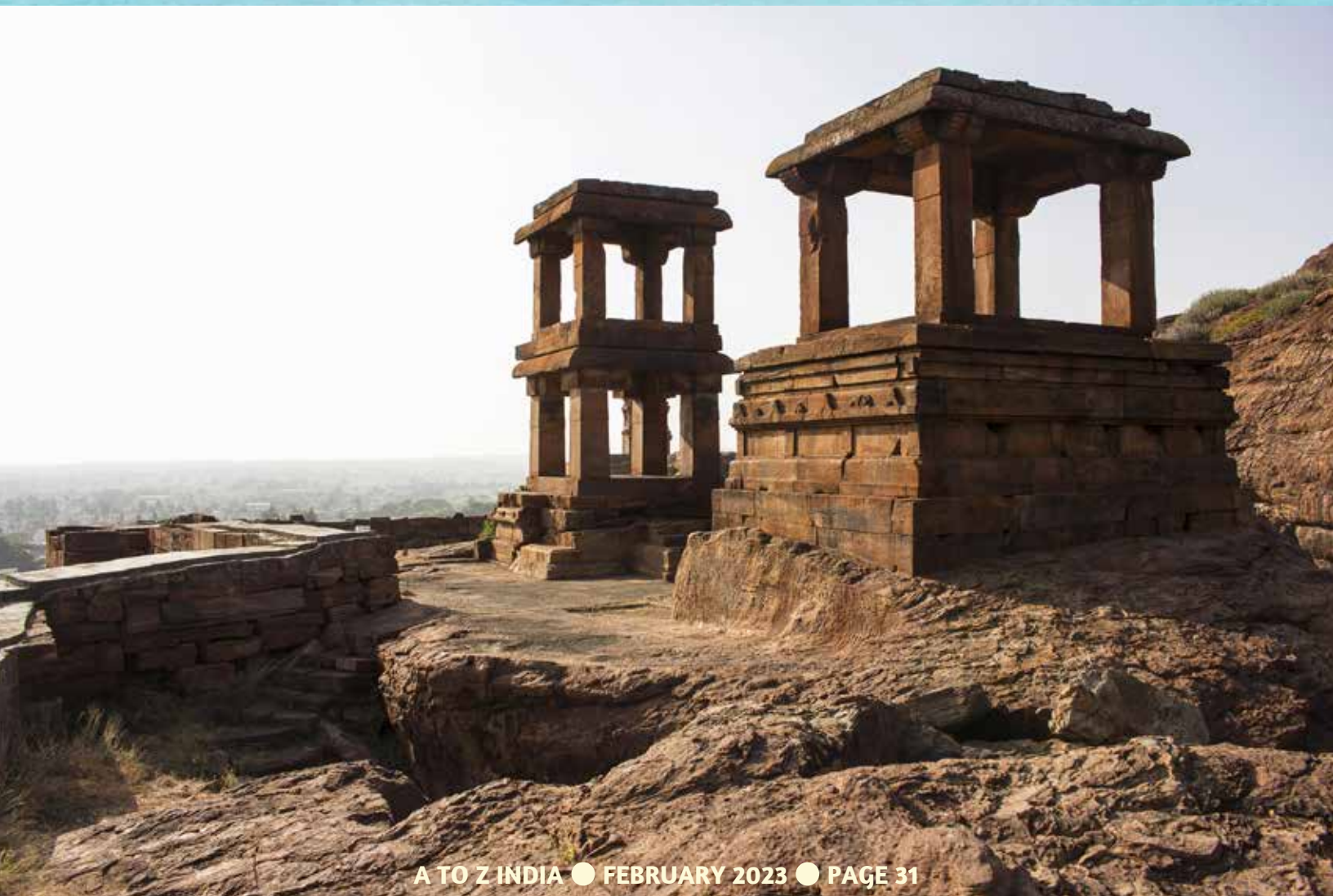
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The North Badami Fort was raided and obliterated in the year 642 A.D. by the Pallavas and presently the gate and the walls of the fort are possibly the sole traces of the formerly magnificent architecture. Considering the aridity of the landscape, the Chalukyas first constructed a lake, named Agastheeswara Theertha, before undertaking the construction of the forts, one to

its north and the other to the south. This lake can serve the entire Badami population even today and it still stands as a symbol of the place's prosperity.

The lake has its own stepped landing, royal structures and temples. The North Fort is believed to have been the place for storing the treasures of Tipu Sultan.



வாழை இலை:
ஏன் தண்ணி தெளிக்கிறோம்...



என்னதான் எவர்சில்வர், பீங்கான் தட்டுகள், பேப்பர் பிளேட்டுகள் வந்து கடந்துபோய் பிளாஸ்டிக் இலைகள்ன்னுலாம் விநோதமா முயற்சி செஞ்சாலும் அம்புட்டையும் வாழை இலைகள் 'அடிச்சத் தூக்கிருதால்'?

பொது நிகழ்ச்சி, வீட்டு விழாக்கள், உணவகம்ன்னு எங்கும் 'இலைகள்' மயம்! தோப்பில் இருந்து வருவதால் இலையில் அழுக்கு பூச்சி இருக்கும் என்று தண்ணீர் தெளித்து துடைத்து விடுகிறோம்..

சரி, வாழை இலையிலயும் அந்தச் சாப்பாட்டு முறையிலயும் அப்பிடி என்ன இருக்கு? இலைச் சாப்பாட்டுல நாம என்னவெல்லாம் கூத்துகள் பண்ணோம்? சைவமோ அசைவமோ, எதுவா இருந்தாலும் இலைபோட்டுச் சாப்பிட்டா அது எப்பேர்ப்பட்ட செரிமானக் கோளாற்றையும் சரிபண்ணிடும். அகண்ட பக்கம் வலது கைக்கு வசதி. சோறு வகையெல்லாம் இங்கதான் வைக்கணும்.

இலையோட மேல் பக்கம், 'தொடு கறி'ங்க. இடப்பக்கம், அப்பளம். மொதல்ல, இலையை எப்பிடிப் போடுறது? குறுகின பக்கம் இடது கைக்கு வரணும். சோத்தைத் தானே நிறைய வைக்கச் சொல்லுவோம்? அதுக்குத்தாங்க இந்த அமைப்பு!

இலையை உள்பக்கமா மடிச்சா உறவு நீடிக்கும்... வெளிப்பக்கமா மடிச்சா, முறியும்ன்னு சொல்றது, பழையகால நம்பிக்கை. பந்திகளல்ல எதிரெதிர்ப்பக்கமா உக்காந்திருப்போம். வெளிப்பக்கமா மடிக்கும்போது நாம சாப்பிட்ட எச்சில் அடுத்தவங்க இலையில் பட்டிரும்ங்கிற சுகாதாரத்தைச் சொல்லுற 'பொதுவெளி நாகரிகம்' தான்ங்க அது! நம்மைச் சப்பணம் போட்டு உட்கார வச்சிக் கத்துக்குடுக்கிற இந்த இலைகூட நமக்கு வாத்தியாருதான்!!





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